

metals investments. Current law limits the precious metals choices for investors in these retirement accounts to gold and silver American Eagle bullion coins, minted by the U.S. Mint. While American Eagles are convenient for small transactions, they have a high premium relative to bullion bars, making them less attractive for investors choosing to invest larger amounts in precious metals.

Current law also permits legal tender coinage to be included in defined contribution pension and profit-sharing plans, but not individually directed retirement accounts and other self-directed retirement plans. Removing current restriction would allow small investors, many whose total investment programs consist of the IRA's, to select from the same menu of investment options currently available to other investors.

The legislation my colleagues and I are introducing today will amend section 408(m) of the Internal Revenue Code and expand the qualified precious metals investments for individually directed retirement accounts to include gold, silver, platinum, and palladium bullion products in bar or coin form, and legal tender coinage. This will permit American investors a wider range of investment options for their individually directed retirement accounts, and other self-directed accounts in qualified retirement plans, while having no revenue impact for the Federal Government.

This bill also will correct an unintentional drafting error which occurred with the conversion, in 1989, of the tariff schedules of the United States [TSUS] into the harmonized tariff schedule of the United States [HTS] and will allow the importation of gold and silver bullion to continue duty-free. This measure will amend subchapter II of chapter 71 of the HTS and correct the definition of gold and silver bullion bars which are both cast and minted.

For more than a century, gold and silver bars imported into the United States have been classified under the duty-free tariff provisions covering gold and silver bullion and more. Until the 1970's, bars were universally produced by the casting method, whereby molten metal is poured into a mold where it hardens into a bar. Technological advancements some 20 years ago permitted bullion bars to be minted rather than cast. Minted bars are stamped out of flat strips of rolled gold or silver to the required dimensions. In the case of smaller quantities of metal, minting bars is more efficient, precise, and cost-effective. This new production method had no effect on the product. Whether cast or minted, the bars are at least 99.5 percent pure gold or silver, and both are recognized internationally as bullion products of similar quality and purity.

Our bill would correct an unintentional drafting error which occurred in the conversion of the TSUS to the HTS. In 1989, the United States adopted the HTS, replacing the TSUS. In the conversion, the drafters of the HTS, through an oversight, made the provisions for gold and silver bullion a subcategory of the provisions for unwrought forms of gold and silver. In the HTS, the definition of the term "unwrought" excludes articles that are produced using a rolling process. The drafters failed to take into account that in order to mint the bars, the gold and silver must first be rolled into a flat strip, which, according to the U.S. Customs Service, removed the bars from the unwrought category. However, minted bullion

bars continued to be imported duty-free for the next 4 years.

In 1993, the Customs Service sought to classify minted gold and silver bars under the provisions for other articles of gold and silver, in HTS heading 7115 at a duty of 7.8 percent and 5.4 percent, respectively. By 1994, the proposal had caused a major stir in the international precious metals market until it was held in abeyance by the Department of the Treasury, an action still in effect.

This measure would remedy the drafting error in the HTS by affirming the longstanding duty-free provisions for semimanufactured gold and silver and for other articles of gold and silver. The bill before us will properly retain the duty-free treatment accorded to the importation of gold and silver bullion bars for over 100 years.

Because gold and silver bullion bars, whether cast or minted, regardless of size, have always been duty-free, enactment of the proposed corrective provisions in this measure would simply retain that status, and would not deprive the Treasury of revenue. Consequently, this change in the HTS will have no revenue impact.

I urge my colleagues to work with Congressman HAYES, Congressman ENSIGN, and myself to enact this bill to restore fairness for those with individually directed retirement accounts and to correct an unintended drafting error in the HTS.

PERSONAL EXPLANATION

HON. DAN SCHAEFER

OF COLORADO

IN THE HOUSE OF REPRESENTATIVES

Tuesday, June 11, 1996

Mr. SCHAEFER. Mr. Speaker, I was unable to cast votes yesterday on rollcall votes 222, 223, and 224. Had I been present, I would have voted for H.R. 3364, to designate a U.S. courthouse in Scranton, PA, as the William J. Nealon United States Courthouse; H.R. 3400, to designate the U.S. courthouse to be constructed in Omaha, NE, as the Roman L. Hruska U.S. Courthouse; and H.R. 3060, to implement the protocol on environmental protection to the Antarctic Treaty.

HONORING THE CLAY COUNTY RESCUE SQUAD

HON. BART GORDON

OF TENNESSEE

IN THE HOUSE OF REPRESENTATIVES

Tuesday, June 11, 1996

Mr. GORDON. Mr. Speaker, I am taking this opportunity to applaud the invaluable services provided by the Clay County Rescue Squad. These brave, civic-minded people give freely of their time so that should disaster strike, we know that our friends and neighbors are there to help.

Few realize the depth of training and hard work that goes into being a member of the rescue squad. Rescue squad members undergo a training series over a 4- to 6-month period which includes instruction in cardiopulmonary resuscitation [CPR], vehicle extrication, emergency driving, and rescue orientation. In addition to this training, rescue

squad members also meet monthly to address business concerns as well as hear guest speakers.

Rescue squad members are volunteers. They receive no pay for what they do. What also makes their services especially outstanding is that the organizations themselves receive no funding. They receive no funding from the city, the county, or the Federal Government.

Rescue squads are funded in the same spirit of community voluntarism which moves them to serve. Family, friends, and neighbors pitch in at bake sales, road blocks, and fish fries to help those who sacrifice their time for the benefit of the whole community.

Committing such an amount of spare time and energy to a job so emotionally and physically taxing requires a sense of devotion and duty for which we are all grateful.

TRIBUTE TO GIRL SCOUT GOLD AWARD RECIPIENTS

HON. JOHN T. MYERS

OF INDIANA

IN THE HOUSE OF REPRESENTATIVES

Tuesday, June 11, 1996

Mr. MYERS of Indiana. Mr. Speaker, today I would like to salute four outstanding young women who have been honored with the Girl Scout Gold Award by Covered Bridge Girl Scout Council in Terre Haute, IN. This year Katherine Bloomer, Amanda Lambertus, Wendy Lu, and Katey Marancik received Gold Awards. This award symbolizes outstanding accomplishments in the areas of leadership, community service, career planning, and personal development. The award can be earned by girls ages 14 to 17 or in grades 9 through 12.

Girl Scouts of the U.S.A., an organization serving over 2.5 million girls, has awarded more than 20,000 Girl Scout Gold Awards to senior Girl Scouts since the inception of the program in 1980.

To receive the award, a Girl Scout must earn four interest project patches, the Career Exploration Pin, the Senior Girl Scout Leadership Award, and the Senior Girl Scout Challenge, as well as design and implement a Girl Scout Gold Award project. A plan for fulfilling these requirements is created by the senior Girl Scout and is carried out through close cooperation between the girl and an adult Girl Scout volunteer.

I believe we should join the Covered Bridge Girl Scout Council in publicly recognizing these young women for their service to their community and country.

WHITE HOUSE ABUSE OF POWER

HON. RON PACKARD

OF CALIFORNIA

IN THE HOUSE OF REPRESENTATIVES

Tuesday, June 11, 1996

Mr. PACKARD. Mr. Speaker, I would like to express my outrage at the blatant abuse of power exhibited by the White House. Recently discovered documents show that the White House requested and received 341 highly confidential FBI records of former Reagan and Bush appointees.

The abuse of power and invasion of privacy wreaks of Big Brother. It is a blatant violation of the right to privacy the Constitution guarantees each and every American. Equally outrageous is the fact that the president invoked "Executive privilege" to prevent release of documents in which the request for FBI files was discovered.

The Clinton administration is caught red-handed this time in what seems to be a reoccurring denial of responsibility, they explain it as just another goof by unknown bureaucrats—was the goof the fact that the documents were requested or the fact that the document requests were discovered? Further, we must also question who at the White House knew the files had been gathered and why were they kept at the White House rather than returned to the FBI after the error was discovered in 1994?

The changing and conflicting stories put forth by the Clinton administration are not acceptable. The American people deserve one story—the truth.

HONORING THE DAVIDSON COUNTY RESCUE SQUAD

HON. BART GORDON

OF TENNESSEE

IN THE HOUSE OF REPRESENTATIVES

Tuesday, June 11, 1996

Mr. GORDON. Mr. Speaker, I am taking this opportunity to applaud the invaluable services provided by the Davidson County Rescue Squad. These brave, civic-minded people give freely of their time so that should disaster strike, we know that our friends and neighbors are there to help.

Few realize the depth of training and hard work that goes into being a member of the rescue squad. Rescue squad members undergo a training series over a 4- to 6-month period which includes instruction in cardiopulmonary resuscitation [CPR], vehicle extrication, emergency driving, and rescue orientation. In addition to this training, rescue squad members also meet monthly to address business concerns as well as hear guest speakers.

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Committing such an amount of spare time and energy to a job so emotionally and physically taxing requires a sense of devotion and duty for which we are all grateful.

TRIBUTE TO BENNY CARTER, BUDDY COLLETTE, AND GERALD WILSON—THREE GREAT ARTISTS

HON. JULIAN C. DIXON

OF CALIFORNIA

IN THE HOUSE OF REPRESENTATIVES

Tuesday, June 11, 1996

Mr. DIXON. Mr. Speaker, I rise today to join the Library of Congress in honoring Benny Carter, Buddy Collette, and Gerald Wilson—three of America's most talented jazz musicians. Last week the Library of Congress honored these wonderful, Los Angeles-based artists by sponsoring three concerts featuring their music.

BENNY CARTER

Bennett Lester "Benny" Carter was born in New York, in 1907 and studied piano as well as trumpet and saxophone with his mother and sister in Manhattan. Although his parents sent him to Wilberforce University in Ohio to study theology, jazz gradually became more important to him. One summer he joined a jazz band led by Horace Henderson, brother of bandleader Fletcher Henderson, and never looked back. While perfecting his craft, Carter studied under the likes of Duke Ellington, the Charlie Johnson Band, Fletcher Henderson, Chick Webb, and McKinney's Cotton Pickers. He was given the nickname "gentleman of jazz" for his gracious manner and reverence for jazz.

In 1933 Benny Carter began leading his own groups, and in 1935 he went to Europe to tour and arrange for the BBC dance band. During this time he also worked with Coleman Hawkins and Django Reinhardt. Carter returned to the States in 1938 and led various bands throughout the early 1940's which gave exposure to a number of talented artists, including Miles Davis and Max Roach. In 1943, he began to concentrate on film scoring and produced brilliant work for a number of films over the years, including "Buck and the Preacher," "A Man Called Adam," and "The Hangman." Carter also composed music for the television show "M-Squad." Carter's greatest works include "Blues in My Heart," "Blue Star," and "When Lights are Low."

Still going strong at nearly 90 years of age, you'll find the gentleman of jazz performing at concerts and festivals all over the world and helping younger musicians through his jazz workshops. Carter has received numerous honors, including an honorary doctorate from Princeton in 1974 and designation as an "American Jazz Master" by the National Endowment for the Arts.

BUDDY COLLETTE

The great flutist and composer William "Buddy" Collette was born in South Central Los Angeles and grew up as a childhood friend of the magnificent bassist Charles Mingus. As teens, Collette and Mingus would play for tips as they rode the Red Line Trolley cars.

He first gained national prominence in the 1950's, playing flute with drummer Chico Hamilton's Quintet. Collette was also the first African-American artist to play in a TV studio orchestra and helped to integrate the all-black Musicians Union Local 767 into the previously all-white Local 47. Buddy has played with many other jazz greats, including Ella Fitzgerald, Duke Ellington, Frank Sinatra, Benny

Carter, Gerald Wilson, and Quincy Jones. Buddy's works such as "Blue Sands" have become jazz standards.

In addition to composing, arranging, and performing, Buddy is committed to touching lives through education. He has devoted a great deal of time to teaching students at all levels about the rich history of jazz and the contributions made by the pioneers of the music. His numerous activities include assembling a volunteer faculty of professional musicians for an afterschool program for at-risk junior high students, and working closely with the Los Angeles Department of Cultural Affairs and the Oral History program at UCLA in preserving and presenting the history of jazz in Los Angeles. Later this year, Collette will join the faculty of California State University, Long Beach, as a professor of jazz performance.

In 1994, Buddy joined other performing arts professionals to found JazzAmerica, a non-profit, tax-exempt corporation to support and serve as an advocacy organization for jazz music and musicians across the country. He formed the corporation because he believes that jazz is the crown jewel of American culture and needs an institutional structure of presenters and performing arts venues. JazzAmerica's programs include a jazz studies course for junior and senior high school music teachers, a series of low-priced Young People's Jazz Concerts at The Music Center of Los Angeles County, and in-school concerts and teaching residencies by master jazz artists.

GERALD WILSON

Gerald Wilson was born in 1918 in Shelby, MS. At age 14 he moved with his family to Detroit and began studying jazz in high school. In Detroit, Wilson was exposed to the great bandleaders Duke Ellington, Don Redman, Erskine Tate, Earl Hines, and Charlie Barnett. From 1939 to 1942 he worked with Jimmie Lunceford's orchestra as a trumpeter, composer, and arranger. He then moved to Los Angeles and performed with Les Hite and Benny Carter. Wilson formed his own orchestra in 1944 and performed regularly on the famous Central Avenue jazz scene. After a brief stint with his own orchestra, he composed music and performed with Count Basie, Duke Ellington, Dizzy Gillespie, and Billie Holiday. During the 1950's Wilson wrote for television and movies, appearing in "An American in Paris" with Gene Kelly and "The Outsider" with Tony Curtis.

In 1961 Wilson began working with his orchestra again, naming it the "Gerald Wilson Orchestra for '60s" for the decade in which he was performing. This band, which is remembered for its magnificent performance at the 1963 Monterey Jazz Festival, included saxophonists Harold Land and Teddy Edwards, guitarist Joe Pass, and pianist Jack Wilson. He also wrote for motion pictures and television, and was nominated for two Grammys. Wilson currently conducts his "Orchestra of the '90s," which is made up of Los Angeles-based musicians, including his award-winning son Anthony Wilson and grandson Eric Otis.

It was not enough for Wilson to perfect his own craft; he believed in passing on his knowledge to younger generations. In the past 25 years, he has taught at the California State University campuses of Los Angeles and Northridge, and more recently at UCLA. Students enrolled in Wilson's courses benefit from the unique opportunity to learn from a jazz